

# FACULTY & *friends*

Guillaume Tardif, violin  
Joachim Segger, piano

Friday, December 10, 2004 at 8:00 pm



Arts Building  
University of Alberta

## Program



DEPARTMENT OF  
**MUSIC**

## Program

- 24 Caprices, Op. 1 (c1805) Niccolò Paganini  
    No. 5 in A Minor (1782-1840)  
    No. 9 in E Major arr R Schumann  
    No. 15 in E Minor  
    No. 17 in E-Flat Major

- Violin Concerto No. 9 in A Minor,  
    Op. 104 (1858) Charles-Auguste de Bériot  
    1st movement (1802-1870)

- Concerto for Violin No. 7 in B Minor, Op. 76 (1835)  
    2nd movement

- Morceaux for Violin and Piano, Op. 32 (1855) Henri Vieuxtemps  
    No. 2 Rondino in E Major (1820-1881)

- Sonata No. 2 in A Minor, Op. 27, No. 2 (1924) Eugene Ysaÿe  
    II. Malinconia (Poco lento) (1858-1931)  
    I. Obsession (Poco vivace)

- Two Mazurkas, Op. 10 (1893)  
    No. 1 in A Minor (Dans le Lointain)  
    No. 2 in G Major

## Intermission

- Sonata for Violin and Piano in A Major (1886) César Franck  
    I. Allegretto ben moderato (1822-1890)  
    II. Allegro  
    III. Recitativo-Fantasia. Ben moderato  
    IV. Allegro poco mosso

## Program Notes

### **24 Caprices Op. 1 for Solo Violin - Paganini, c1805** **piano accompaniment, arr. Schumann 1853-55**

**No. 5 in A Minor**

**No. 9 in E Major**

**No. 15 in E Minor**

**No. 17 in E-Flat Major**

### **Nicolò Paganini**

**b. Genoa, 27 October 1782**

**d. Nice, 27 May 1840**

With his exceptional playing skills, charismatic personality and huge contributions to the development of technique, Nicolò Paganini forged a place in music history as possibly the greatest violin virtuoso of all time. His playing drew the attention of Romantic composers, most notably Franz Liszt, to the relevance of virtuosity as an element in art music. Although his famed career as a performer often outshadows his compositions, Paganini had completed his first sonata at age eight in 1790, the same year he took to the stage. Writing most of his works for his own performances, the virtuosity of his compositions bred rumours that he had made a pact with the Devil. His *24 Caprices*, originally for solo violin, are among the most difficult works ever written for the instrument.

### **Robert Schumann**

**b. Zwickau, Saxony, 8 June 1810**

**d. Endenich, near Bonn, 29 July 1856**

The last years of Robert Schumann's career were intensely productive ones. In the period between his arrival in Düsseldorf in 1850 and his removal to Endenich in 1854, he completed no fewer than 50 works, many of them multi-movement cycles or collections. Viewed as a whole, these pieces recapitulate the earlier progression through the genres (the poetic cycle for keyboard, the lied, symphony, concerto, chamber music, oratorio and instrumental *Hausmusik* are all represented), a process culminating in the choral-orchestral ballade and the composition of church music. His passion for collecting during these later years manifested itself in collections of works such as the *Albumblätter* and in his "collecting" solo violin works by Bach and Paganini, for which he created piano accompaniments.

### **Charles-Auguste de Bériot**

**b. Leuven, 20 February 1802**

**d. Brussels, 8 April 1870**

### **Violin Concerto No. 9 in A Minor, Op. 104 (1858)**

**(dedicated to the Princess Tatiana Yusupov)**

**First movement**

### **Violin Concerto No. 7 in B Minor, Op. 76 (1835)**

**Second movement**

Charles-Auguste de Bériot's place in the history of violin playing is an important one. Adapting the technical displays of Paganini to the Parisian style of the mid-nineteenth century, Bériot challenged the traditions of the Classical French school, developing a new, more Romantic approach known as the Franco-Belgian School. After touring for



many years as a concert violinist, pausing briefly after the death of his wife, Maria Malibran (a famous singer and also his touring partner), Bériot accepted a job as an instructor at the Brussels Conservatory. A methodical teacher, he wrote several useful instruction books, including *Méthode de violon* (1858) and *Ecole transcendante de violon* (1867).

Already in the 1820s, before he had met Paganini, his characteristic warmth, sweetness and elegance could be heard in his playing, and was evident in early pieces such as his *Airs variés* and the *First Violin Concerto*. Much of Bériot's later technique – left-hand pizzicato, ricochet, harmonics, and scordatura – was influenced by Paganini, and can be seen already in his *Second Violin Concerto*, first played by Bériot in 1835. Bériot's melodies are sweet and sentimental, with clever technical displays, and reflections of his style can be found in Mendelssohn's *Violin Concerto*.

### **Henry Vieuxtemps**

**b. Verviers, 17 February 1820**

**d. Mustapha, Algeria, 6 June 1881**

### **Morceaux for Violin and Piano, Op. 32 (1855)**

#### **No. 2 Rondino in A Major**

Henry Vieuxtemps, Bériot's most famous student, made his first public appearance at a concert in his home town at the age of six. He began his study of the violin with his father, an amateur musician, and later with M. Lecloux-Djonc. Early in 1828 he attracted the attention of Bériot after several performances in Brussels, and studied with him until 1831, when Bériot left for Italy. A concert tour through Germany, beginning in 1833, led to his settling in Vienna where he studied counterpoint with Austrian theorist Simon Sechter and entered a circle of musicians who had been close to Beethoven. He brought Beethoven's virtually forgotten *Violin Concerto* back into the public eye in March of 1834 after only two weeks of preparation. Composers such as Robert Schumann compared him to Paganini, and when he met Paganini in London in 1834, the renowned virtuoso predicted a great future for the young violinist.

Vieuxtemps can be compared to Liszt as a reformer of the modern concerto form. By enriching the solo part and setting it in a full, modern symphonic framework, he rejuvenated the grand French violin concerto. Technical elements of Bériot and Paganini fused in his own special way created a violinistic language that remained important for most of the 19th century.

Eugène-Auguste Ysaÿe  
b. Liège, 16 July 1858  
d. Brussels, 12 May 1931

**Sonata in A Minor, Op. 27, No. 2 (1924)**

II. "Malinconia" (poco lento)

I. "Obsession" prelude, (poco vivace)

**Two Mazurkas, Op. 10 (c.1893)**

No. 1 in A Minor ("Dans le Lointain")

No. 2 in G Major

Eugène Ysaÿe's father, also a professional violinist, gave Eugène his first violin lesson at the age of four. His formal training began when he entered the Liège Conservatory at the age of seven, beginning studies with Désiré Heynberg. Although he was among the best violinists in his class, his relationship with Heynberg was not a good one, and he left the Conservatory in 1869, returning in 1872 to study with Rudolph Massart. After completing his studies in Liège, Ysaÿe went on to study with Henri Wieniawski (1835-1880) and Henri Vieuxtemps.

Inspired by a performance of a Bach sonata given by Joseph Szigeti, Ysaÿe set out to write a similar set of pieces, culminating in his *Six Violin Sonatas*, each dedicated to a rising violin star in the concert arena. Ysaÿe followed the Baroque tradition of sonata form, exploring a variable number of movements in contrasting tempos rather than the three movement, fast-slow-fast, Classical style of sonata. "Obsession," the first movement of the second sonata, written for Jaques Thibaud (1880-1953), fully acknowledges its debt to the Baroque string tradition; the entire movement is a free alternation between quotations from Bach's *Partita in E major* and Ysaÿe's newly composed material. The second movement, "Malinconia," is muted throughout, sorrowful and wistful in mood. As though from a distance the theme of the *Dies Irae* is heard, and the rhythm becomes more marked as the theme increases in volume. Ysaÿe's *Two Mazurkas* were written during one of his first concert tours, and unlike the *Violin Sonatas*, they were written for his own use. No doubt inspired by the Mazurkas of Wieniawski, they differ in character from his instructor's forays into the genre, projecting a nostalgic and reflective mood.

**César Franck**

b. Liège, 10 December 1822  
d. Paris, 8 November 1890

**Sonata for Violin and Piano in A Major (1886)**

I. Allegretto ben moderato

II. Allegro

III. Recitativo-Fantasia. Ben moderato

IV. Allegro poco mosso

César Franck had an unusually strong influence on the French music of his time and on that of later generations, both as a composer and as a teacher. One of the most distinguished French composers in symphonic, chamber and keyboard styles, Franck's music is characterized by a tendency to base entire works on a single theme or related themes, and by bold chromatic modulations within very narrow limits – a trait that prompted Debussy to call Franck a "modulation machine."



The *Sonata for Violin and Piano* became a standard repertoire piece for violin virtuosos soon after its first performance in 1886. Cyclic in nature, the movements are unified by the recurrence of related themes, a technique Franck derived from Beethoven and perfected through years of experimentation with sonata form. The first movement opens in 9/8, with a serene and gentle mood that gains intensity as it reaches to a passionate climax. Following the Allegretto, the Allegro bursts in, dramatic, impassioned, and eloquent. The improvisatory quality of the third movement shifts mood, sometimes it is declamatory, sometimes pensive. The modulation to F-sharp minor at the end is as surprising as it is gripping. In contrast, the fourth movement is reminiscent of the previous movements, including a dramatic return of the theme from the Recitativo, and the use of canon.

Written as a wedding gift for Eugène Ysaÿe, the young violinist, with pianist Mme Bordes-Pène, first performed the Sonata at the *Musée Moderne de Peinture* in Brussels in the winter of 1886. By the time the recital began at 3 o'clock in the afternoon, it was already getting dark, and as the Sonata progressed it became increasingly difficult for the performers to read the music. For fear of possible damage to the paintings, the museum authorities would not permit the use of gas lighting or candles, so, with a cry of "Allons!" from Ysaÿe, he and Bordes-Pène raced through to the end of the piece playing mostly from memory. Ysaÿe performed the piece as much as possible up until his final concerts, and said that he always played it *con amore* because it had been a wedding gift.

Notes by Allison Fairbairn

**Guillaume Tardif** is Assistant Professor of Violin and Chamber Music at the University of Alberta, Canada.

He pursues a very active career as solo performer and guest clinician in Canada and abroad. He has appeared as soloist with orchestras and chamber ensembles in Canada, United States, Hungary, Brazil and Peru, and enjoyed chamber music performances with many leading artists (such as Malcolm Bilson, Bobby McFerrin, Kristian Bezuidenhout, Michel Lethiec, etc). He has often been heard on Canadian radio and television, and on other international networks. In the last year, Guillaume Tardif has served as concertmaster with different ensembles in Edmonton.

Numerous touring and recording projects have been supported by grants from the Messinger Foundation, the Eastman Foundation, le Fonds d'Aide à la Recherche du Canada, the Support Fund for the Advancement of Scholarship, the Fund for International Development Initiatives, and the support of various Canadian Embassies abroad. He was also granted the use of violins from the Canada Council Instrument Bank and from the Eastman Collection, including a 1714 Stradivarius.

Born in 1975 in Quebec City, Guillaume Tardif started his main studies at the Conservatoire de Quebec with Jean Angers, where he received BMus and MMus, along with a Premier Prix in Violin with Great Distinction. He then pursued DMA studies in Rochester, NY at the Eastman School of Music, as a student of Oleh Krysa and Ilya Kaler. Apart from regular academic programs, he also studied with Darren Lowe, Lorand Fenyves, Moshe Hammer, Lise Elson, and others.

In addition to his extensive teaching and concertizing, Guillaume Tardif has written a few works for solo violin and provided new cadenzas to violin concertos by Mozart and Paganini. His first and most recent recording, 'Virtuoso Encores' (Dell' Arco Publications), have garnered enthusiastic responses from a varied audience in Canada and abroad.

For more information visit: [www.guillaume.tardif.com](http://www.guillaume.tardif.com)

**Joachim Segger** is a versatile musician who regularly plays piano solo, duo and chamber recitals as well as concertos. Educated at the Eastman School of Music in Rochester NY, (BMus, MMus and Performer's Certificate) and the University of Alberta (DMus), he has performed in various venues throughout North America, Europe and South Africa including Carnegie Recital Hall, NY.

His piano solo CD "Bravato" was released in June 2002 on the Arktos label. Major teachers have included Ernesto Lejano (Edmonton), Menahem Pressler (University of Indiana), Helmut Brauss (U of A), Kurt Neumuller (Mozarteum), and the legendary Cecile Genhart (Eastman). Dr. Segger is Associate Professor of Piano and Theory at The King's University College, Edmonton, Alberta and Adjunct Professor of Piano at the University of Alberta. A church organist since the age of nine and a student of the late Hugh Bancroft, Joachim Segger has given workshops on organ and/or piano improvisation at national conventions and conferences in Canada and the United States. He is currently sharing a music-director position with Marnie Giesbrecht at First Presbyterian Church in Edmonton.

Joachim Segger and Marnie Giesbrecht are Duo Majoya. Their duo repertoire includes piano duets, organ duets and duets for organ and piano. Concert programs eclectic and innovative, spanning original and commissioned works to transcriptions and jazz.

Duo Majoya's 2002/2003 concerts included, among others, solo and duo performances on series in Notre Dame, Paris and St. Stephen's Cathedral, Vienna; at organ festivals in Montreal, Quebec and Charlottetown, PEI; and on the new Davis Concert Organ in the Francis Winspear Centre for Music in Edmonton, Alberta for the opening gala and their own program and national broadcast, "Duo Majoya in Concert." This past summer Duo Majoya were featured artists at the American Guild of Organists National Convention in Los Angeles. They have been heard live and on broadcast in Canada, the United States, Europe and South Africa. Their CD "Skyscape," released on the Arktos label in 2002, received 5 out of 5 stars from Rick Phillips of CBC Sound Advice. Earlier releases are "Dancing Ice: Solo and Duo Canadian Organ Music;" "Transcriptions for Two: Firebird;" and "The Elegance and the Ecstasy," piano duets by Mozart, Schubert and Brahms.

For more information visit: [www.majoya.com](http://www.majoya.com)



## Upcoming Events

### December

12 Sunday, 6:30 pm

#### World Music Concert

Visiting Artist

Edmonton Debut of Cuban Troubadour

**Amaury Perez**

Cuban Singer/Songwriter

Co-sponsored by the Canadian Centre for

Ethnomusicology and Por el Amor a la

Música Latina

Admission: \$10/student/senior, \$15/adult

15 Wednesday, 8:00 pm

*Bones, Cones and Euphoniums*

Featuring students, faculty and guests of the

University of Alberta Department of Music

For information call 492-0597

### January

12 Wednesday, 5:00 pm

*Hear's to your Health*

**Martin Riseley, violin**

**Allene Hackleman, French horn**

**Jacques Després, piano**

Beethoven *Sonata in F for Violin and*

*Piano, Op 24 "Spring"*

Brahms *Trio for Violin, Piano*

*and Horn, Op 40*

Foyer, Bernard Snell Auditorium

Walter MacKenzie Health Sciences Centre,

University Hospital

Free admission

For more information, please call

492-8109

14 Friday, 8:00 pm

*Music at Convocation Hall*

**Tanya Prochazka, cello**

*"Bach by Candlelight"*

Part I of the Suites for Unaccompanied

Cello (*BWV 1008, 1009, 1010*)

Johann Sebastian Bach

*No 2 in D Minor*

*No 3 in C Major*

*No 4 in E-Flat Major*

Admission: \$15/student/senior, \$20/adult

15 Saturday, 10:00 am - 12:00 noon

Violin Masterclass

Visiting Artist **Scott St John**

University of Toronto

General admission: \$15 at the door

15 Saturday, 8:00 pm

*Music at Convocation Hall*

**Tanya Prochazka, cello**

*"Bach by Candlelight"*

Part II of the Suites for Unaccompanied

Cello (*BWV 1007, 1011, 1012*)

Johann Sebastian Bach

*No 1 in G Major*

*No 5 in C Minor*

*No 6 in D Major*

Admission: \$15/student/senior, \$20/adult

17 Monday, 12:00 noon

*Music at Noon,*

**Convocation Hall Student Recital Series**

Featuring students from the

Department of Music

Free admission

*Please donate to Campus Food Bank*

### Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



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